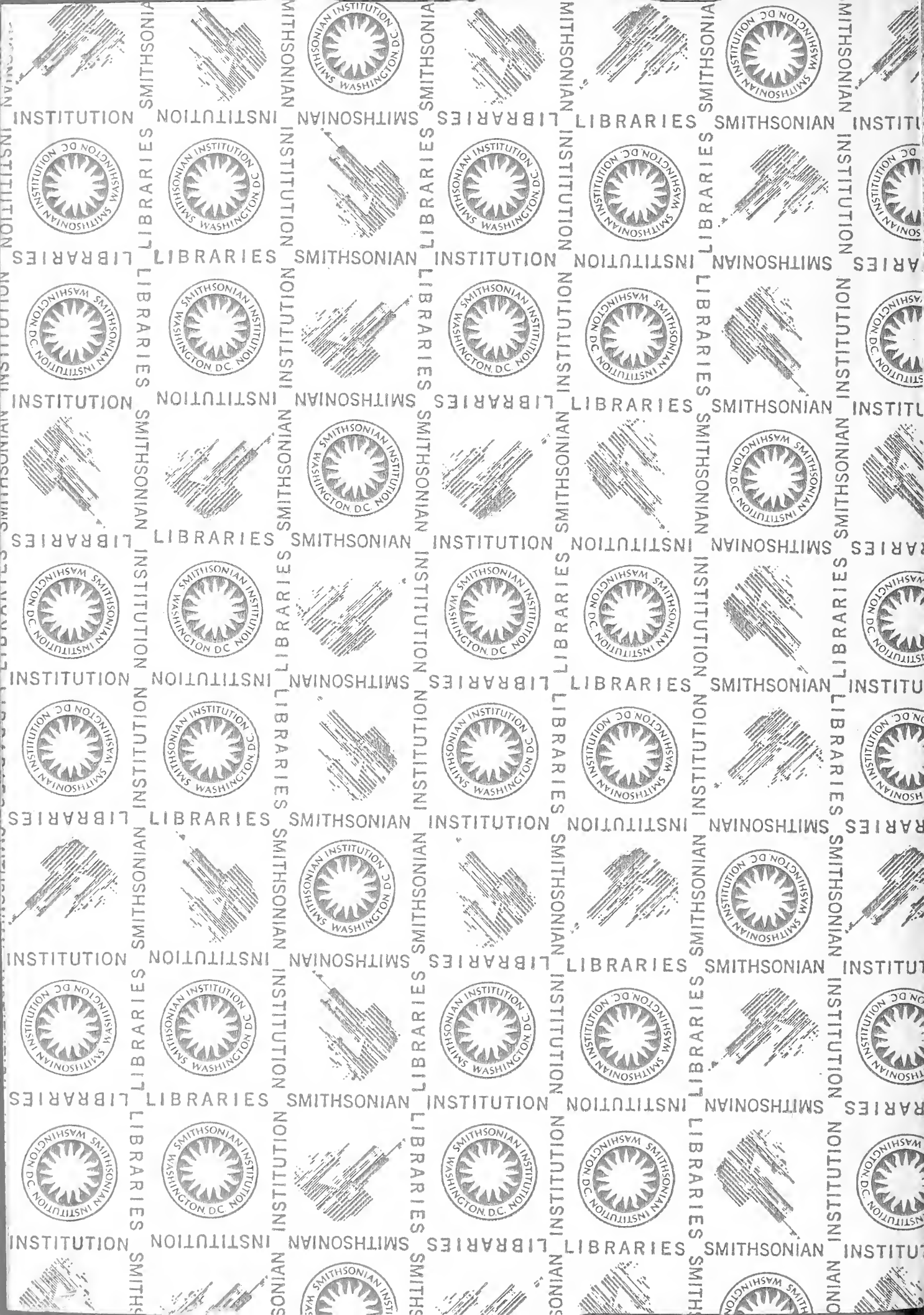
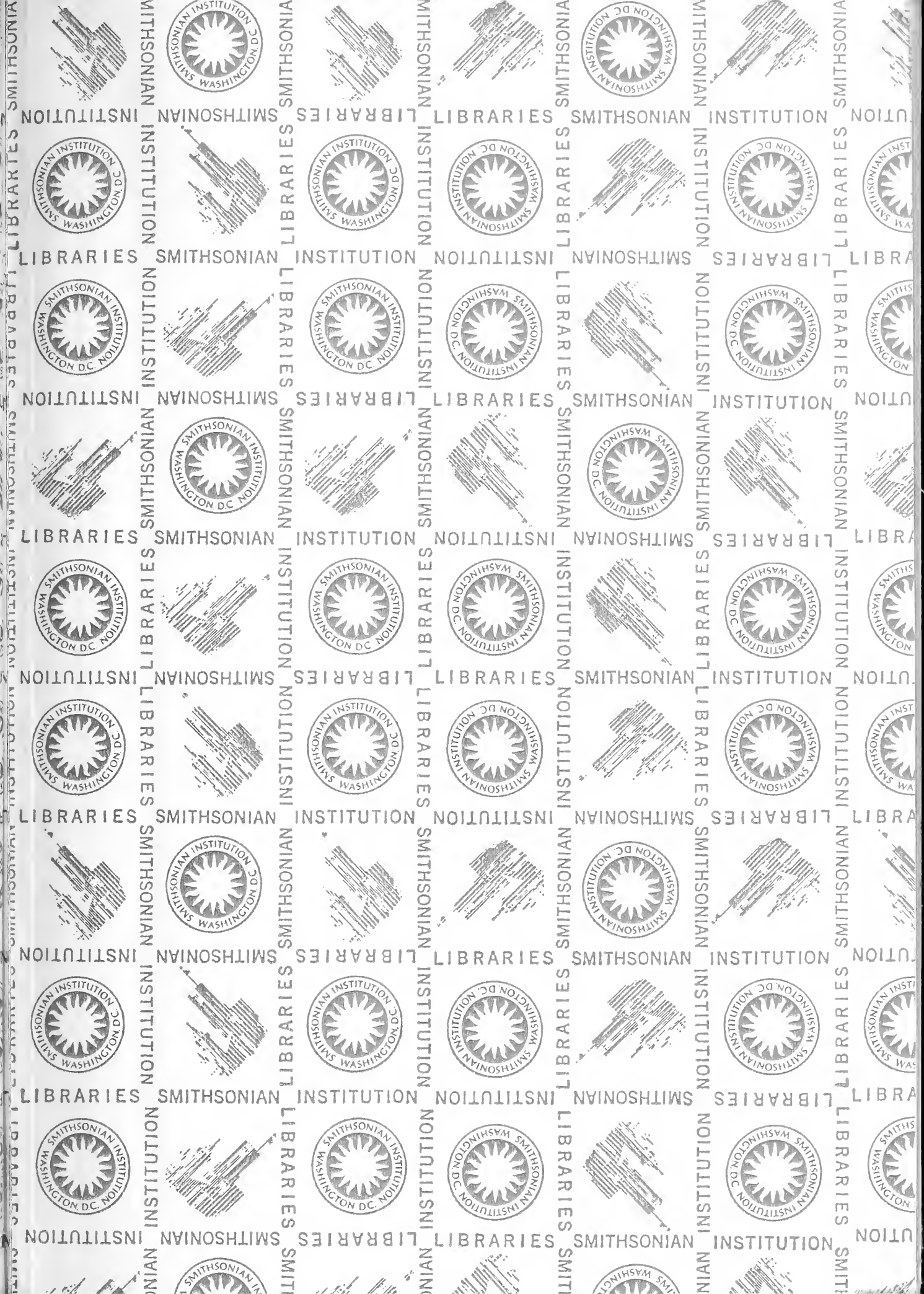


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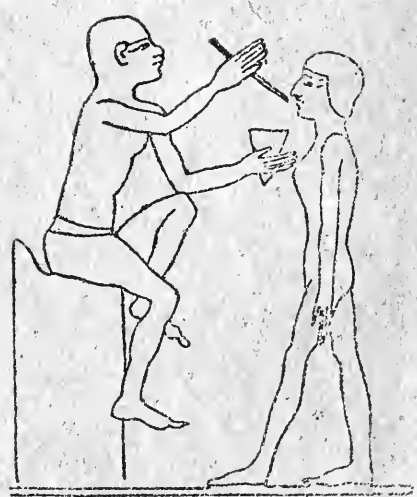




ANGELO DEL NERO

MDCCCLXXXII - MCMIV

THE ART OF THE BRONZE



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REPUBLIQUE FRANÇAISE

MINISTÈRE DU COMMERCE, DE L'INDUSTRIE, DES POSTES ET DES TÉLÉGRAPHES

DIPLOME COMMEMORATIF

Monsieur Angelo del VERO
Membre du Jury de la Classe 97
Bronzes d'Art.

ITALIE

LE MINISTRE DU COMMERCE, DE L'INDUSTRIE, DES POSTES ET DES TÉLÉGRAPHES
A Paris le 10 Mars 1889

LE COMMISSAIRE GÉNÉRAL
A Paris le 10 Mars 1889

1889

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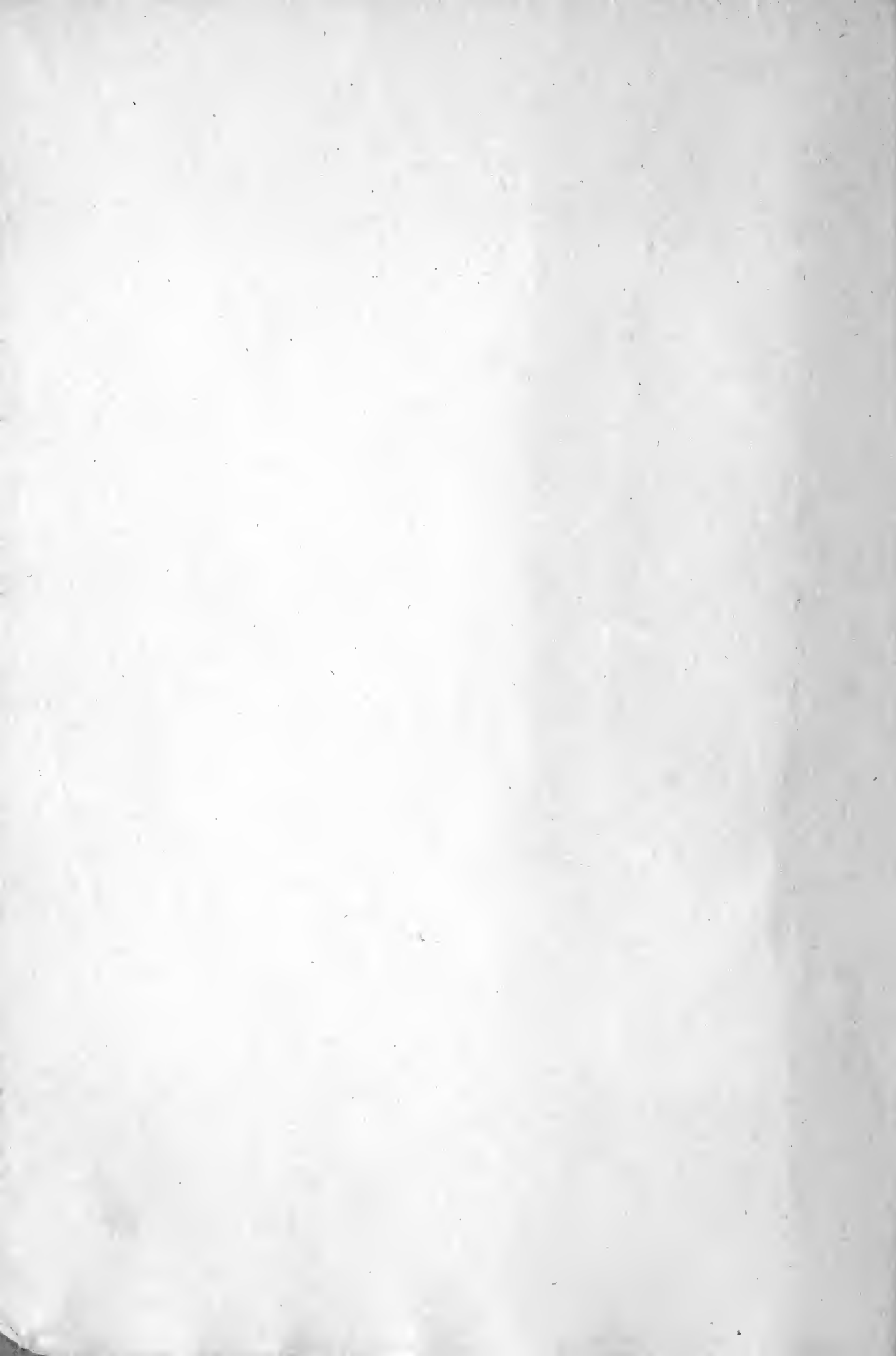
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COMMENTS OF THE PRESS

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THE NEW YORK DAILY TRIBUNE.

ART EXHIBITIONS.

Some Bronze Reproductions of Classical Sculpture.

Six years ago there was an exhibition at the Union League Club of a number of bronze reproductions of classical sculpture made by Signor Angelo del Nero, of Rome. They stood for a notable effort in modern craftsmanship, an effort toward giving, in castings from the antique, qualities more thoroughly representative of those belonging to the originals than any which had previously been achieved in the foundries of the day. Signor del Nero had accomplished much in 1898, but he has carried his researches and experiments further in the intervening period, and now shows us the results in an exhibition at the Windsor Arcade, which possesses exceptional interest for the student of plastic art and the reproductive processes related to it. About two hundred pieces are shown, including statues and statuettes, the

originals of which figure in various great European museums ; some purely decorative objects, and a few castings from the life, curious bronze lobsters, snakes and lizards. A group of authentic antiques is present, enabling the observer to compare the textures and colors of the modern bronzes with those of the things on which they are based. Finally, there are a few of Signor del Nero's own sculptures shown in clay, in bronze and in photographs.

The purpose of this exhibition is largely to illustrate methods of casting, but attention is necessarily distracted from these, for a time at least, by the charm of the collection, as one of sculpture pure and simple. Take, for example, the « *Fanum Fortunæ*, » one of the largest pieces here. The main point where this beautiful bronze is concerned is that it makes us acquainted with a late sixteenth century figure by Donnino di Ambrosio, of Urbino, which, though familiar to travellers who have visited the little town of Fano, remains, we believe, practically unknown to most Americans. It is an engaging study from the nude, with that linear distinction in its contours which clung to the work of the Renaissance even in the closing stages of the evolution of that period. The wide sweep of the bit of drapery which is carried in a kind of circle behind the figure, as though blown by the wind, lends peculiar dignity to an essentially picturesque conception. The original is the central factor in the great monumental fountain at Fano, and is raised to some height above the level of the ground. But this bronze reproduction, made direct from the statue and

following not only the size but the patina of the original sculptor's work, shows us that the latter was modelled with a great deal of subtlety. In other words, though its beauty was intended to apprehend from a distance, it loses nothing even under the closest scrutiny.

While the bulk of Signor del Nero's reproductions are from originals with which every one is acquainted, the « Fanum Fortunæ » is not the only masterpiece presented, which to many will bring a comparatively new sensation. The famous wax head in the Lille Museum is known, as a rule, in this country from photographs alone. Signor del Nero has made an exquisite bronze of it, using a patina extraordinarily rich in color. Another head having a certain freshness about it is that of a woman (No. 33), which is a souvenir of the French school of the seventeenth century, a work altogether captivating in its vivacity and grace. Still another of these less familiar things is the « Head of a Child » after Bernini, a capital reminder of the felicity of which that too often condemned sculptor was capable. For the rest Signor del Nero gives us such classics as the « David » of Verrocchio, the Rondanini « Medusa » at Munich, the « Nike, » « Narcissus, » « Silenus, » and « Dancing Faun » at Naples, the « Mercury » of John of Bologna, and the *Veiled Dancer*, which is perhaps the most entrancing of all the Tanagra figurines. His own designs include two figures of considerable elegance, one of which, « *Il Canto della Vita*, » illustrates very effectively the application of silver in the ornamentation of a

bronze ; and a couple of very handsome candelabra in the Pompeiian style, with a winged figure combined in each with a conventionally decorative standard. With the castings from life mentioned above, the rings, bracelets, and other articles of personal use and adornment, and the objects of old Italian and French workmanship, it may be seen that the exhibition is sufficiently varied. But all those castings which have been produced by Signor del Nero himself - and they constitute the greater part of the show - go to enforce one point, and that is the manipulation of a mechanical process in a thoroughly artistic manner.

These reproductions are not based on a haphazard emulation of antique surfaces. They are, on the contrary, built up from within, the idea of the craftsman having been to produce equivalents of the works of old masters by developing, so far as possible, equivalents of their alloys. Thus his patinas are never applied with the brush, after the familiar modern fashion, but are determined at the outset by the constituents poured into the mould, and if the acid bath is used, it is only after precisely the right foundation has been secured through the fusion of precisely the right metals. In a group of five or six pieces (including the Neopolitan « Nike, » « Narcissus, » etc.), Signor del Nero has paused at the stage coming just before the addition of the patina, so as to show the state of the bronze which scholarship may assume to have been characteristic of the originals when they came from the ancient moulds. The point made is that it

needed just such a surface as is shown in these pieces to take the old patina; without this foundation those superb colors of the old bronzes could not have been secured. We say « colors » advisedly. From this exhibition the student may learn how wide is the range of the founder who builds his effects up on a really artistic, handling of alloys. When the latter are used as a painter uses the resources of his palette, they can be made to yield almost anything that is wanted, the richest or the most delicate greens, the warmest browns, the most brilliant blacks, or the tenderest reds and blues. The reproduction of the Lille head is peculiarly eloquent in this matter. The florentine patina seems positively alive, for the modulations of form in the bronze are followed with the subtlest modulations of color. One would say that this perfection in detail could only be secured through the brush, but as a matter of fact, these pieces show their quality in their very textures, the color is literally part and parcel of the bronze, and is due to the fact that the mixture of alloys has been nicely calculated to make the pores of the sculpture receptive to the action of the bath along lines planned in advance. Many different patinas are illustrated here, too many to be individually described. But this is, indeed unnecessary. It is sufficient to state that Signor del Nero's bronzes are of rare merit, because they show in their grain, as it were, the influence of principles scientifically established, and given artistic vitality by artistic feeling.

THE NEW YORK TIMES.

FINE PATINAS ON BRONZE.

*Signor Angelo del Nero Shows Bronzes
of Many Tones.*

Who would believe, unless one saw it, that the combination of copper and tin we call bronze could present so many different shades of green and brown as we find in the collection of Cav. Angelo del Nero, in the Windsor Arcade? Here, in close proximity to the Fencers Club, the Roman sculptor has a studio where he is showing some original sculptures and a good many reproductions of masterpieces of the classic and the Renaissance periods. Castings in gold and silver and combinations of silver and bronze are also present; there are textiles reproducing old brocades and cut velvets; but the real point of the exhibition is the treatment of the surface of bronze.

Signor del Nero is a Roman citizen, who began life as a musician and soon found art more congenial. He has a studio in the Via Babuino. Beside his preoccupation regarding the patinas on bronze and his studies to reproduce their tonal qualities - whether they come from the long action of air and rain, or water, or earth and

moisture in differing quantity and kind, or through artificial means - beside this preoccupation he harbors a grand scheme for the foundation of a college of the applied arts in the Eternal City. He will tell you of the site, which is already chosen, perhaps secured, perhaps bought-who knows?-and of the combination of looms, forges, kilns, and studios which is to rise thereon. The scheme has a pathetic likeness to that which has danced like a will-o'-the-wisp before certain enthusiastic art lovers in New-York who for years have been building Spanish castles on Manhattan soil, to be used for the same purpose. Meantime Signor del Nero has tried to make his dream real in a small way at his own studios in Rome, waiting more or less patiently for the opportunity that may come to him to carry out his ideas on a generous scale.

Famous bronzes, the originals of which are in the Naples, Rome, or other Italian museums, are shown just as they come from the moulds, with the burnish on them that levels any chance protuberances, but produces a disagreeable shiny surface. It was to escape this intolerable shiny exterior that Mr. A. Saint Gaudens and Mr. Daniel French resorted to the expedient of gilding the Sherman at the Plaza and the Alma Mater in front of the library of Columbia University. Passing the various statuettes here in review, one regrets that before taking such a step these sculptors did not attempt an artificial treatment of the bronze surface which might have tided over the years that must elapse before the metal is affected by the atmosphere. Fortunately the gilding is superficial and can be removed at any time.

Signor del Nero uses various means to obtain the same results in months that buried and submerged bronzes show in centuries. Among his processes are pickling, and burying in earth prepared with the same chemicals that analysis finds in the soil which has covered bronzes; at Pompeii. Some tones are produced by roasting the bronze : others by the use of different metals. An original statuette called « *Song of Life* » has the figure in bronze of a fine green patina, with flower-wreath, lyre and sandals of fine silver. A head of the Young Faun in the Vatican owes its tone to burial in chemically prepared earth. A candelabrum simulates the pale green patina on objects in bronze found in fresh water. The collection is interesting and instructive ; it contains ancient bronze coins and fragments of wine-mixers from the Roman period, and some boxes and helmets of bronze belonging to the Etruscan past. The exhibition is open from 10 A. M. to 5 P. M. until Thursday, April 21.

The FINANCIAL TIMES

IN THE INTEREST OF ART.

The Important Achievements of Professor Cav. Uff. Angelo del Nero, in Cire-Perdue Castings in Gold, Silver and Fine Bronze Shown in an Exceptional Exhibition.

Those who view life a little beneath the superficial agree that the noblest object for man to attain is to leave behind him, as an excuse for his stay in this world, the results of a life-time which will be of benefit to his fellow man. Nor is this field by any means confined to physical welfare.

The arts are of equal importance in man's work of developing mankind to a nearer type of perfection. Nothing has more forcibly reminded the writer of this train of thought than viewing the exhibition of Professor Cav. Uff. Angelo del Nero. Indeed, the word « exhibition » does not convey the meaning. If we say life-time of study, toil, experiment and expenditure crowned, as all agree with marked success, we come nearer to the truth. For this is indeed a climax in the still busy and useful life of Professor Angelo del Nero, to whom the

thanks of the world of « *art in bronze*, » roughly speaking, is due.

A period of over a quarter of a century of close application and study, he has spent in his investigations and experiments in *Cire-Perdue* casting in gold, silver and fine bronze, in reproducing classical master pieces and also in creating by his talent and genius, his marked power of conception combined with his practical knowledge, many original works of art, which have earned for him such honors as « Gold Medallist of the Ministry of Education and Fine Arts, » « Officier d'Academie » « Legion d'Honneur, » etc.

These results are now on exhibition in the Windsor Arcade, Fifth avenue, Forty-sixth and Forty-seventh streets, to which the art world, as well as the art loving public, is invited. It is refreshing to meet a character in these times that attempts and achieves for art's sake, with hardly a thought of the monetary reward that ensues. Perhaps this is another secret of the success of Professor Angelo del Nero—this, combined with thoroughness. For years he was a close student, reader and searcher of ancient and more modern literature of bronze work and of artificial effects in bronze. The results of the study of over a hundred volumes he gathered and tabulated. And then to work. As the Professor aptly states. « It is not the chemist and archæologist who can alone achieve. It is only the combination of these two with the true artist that can hope to attain success. » It is for this reason that the works of Angelo del Nero will live after him, and the results of his teachings and education be felt in this field of art, in the future pro-

gress that will be made in it, due to his establishing true foundations, destroying old and untrue theories, creating and proving the correctness of new ones.

Among the numerous pieces shown is a reproduction of the famous « Dyonisius » (6), (which was taken from the Tiber about 1890, and is now a leading feature of the National Museum in Rome). It is a Corinthian bronze, attained by an alloy of copper, gold and tin—(1) Dancing Faun, (2) Young Faun with wineskin, (3) Silenus, (4) Nike, (5) Narcissus—are of the polychrome metal incrustation and alloy of copper, silver and tin of the period. No better illustration and proof of the perfection and sincerity of finish of the del Nero casting could be shown than in these six pieces mentioned, which are also especially creditable owing to the fact that they are cast in one single jet. Worthy of special commendation is the reproduction of the « Venus of the Esquiline, » (9), which was found in 1874 on the Esquiline Hill, on the site of the Piazza Vittorio Emanuele. It is reproduced in the original size and is another remarkable example of del Nero patina. An excellent original piece is (11), *Il Canto della Vita*, created by del Nero, and loaned to the exhibition by its present owners, the Misses Stone. It is certainly « art. » And so we could go on indefinitely, through the entire collection of reproductions by the del Nero processes of patina casting and original creations of his master mind; each piece having its own story, its individual associations and value, and all possessing that undefinable something that appeals to the observer as « true art. » Nor is our opinion by any means individual. Leading art authorities

and art lovers agree and applaud. Also interesting, indeed, are the specimens of del Nero « Live Castings » which he perfected, Roman Campagna hay snakes, lizards, etc., are used as motives for clasps, rings, bracelets, buckles, etc. The moulds are obtained from the live reptile, taken at a moment of natural pose. The result is therefore a reproduction from actual life.

This exhibition is the fourteenth series of the productions of the del Nero Studio of Arts, famously known in Europe as the Angelo del Nero Model Studio of Fine and Applied Art and School. It is, of course, located in Rome. The many objects exhibited and upon which we have so lightly touched in this unsolicited editorial are reproduced in their original metal textures, forms and patina. They represent the bronzes of each known period, as exemplified by the works that are to be found in the leading European museums, including Rome, Paris, London, etc. It is six years since Professor del Nero visited our shores and exhibited here. The intervening period has indeed been a busy and fruitful one.

We cannot refrain from extending to him our congratulations, in which we are assured the press and the art loving public join upon his recognized achievements.

the INDEPENDENT.

ARTS AND CRAFTS.

One of the most interesting of the recent exhibitions was that given for a fortnight commencing April 7th at the Windsor Arcade by Angelo del Nero. The feature of M. del Nero's exhibit lies in his masterly reproduction in bronze, gold and silver of classical and Renaissance pieces. Professor del Nero, by means of analysis, has ascertained the constituent elements of the Italian soil from which the antique bronzes have been excavated, and which are covered with the patina so dear to the collector's heart. By augmenting the corrosive elements revealed by analysis he has succeeded in producing patina in a few weeks that it took centuries of burial to duplicate. Some of his castings in bronze from live lobsters and other zoological forms are singularly beautiful as well as realistic. His present exhibition is both serious and artistic and deserves the most careful consideration.



The EVENING POST.

ART NOTES.

*Interesting Reproductions of Antique Bronzes and Original
Work by Professor del Nero.*

Prof. Angelo del Nero of Rome is showing at his studio in the Windsor Arcade building some interesting results of several years' experimenting in the reproduction of the patina or surface found upon ancient masterworks of bronze and other metals. At the same time he has upon exhibition many original pieces of his own design which deserve attention as art creations pure and simple. The patina upon antique bronze may be due to several causes — the constituents of the alloy, the treatment of the surface by heat, acids, or other agents; finally, the action of time. The alloys used are pretty well known, the color of the mass depending upon the proportions of copper, tin, silver, and lead. The surface oxidation — sometimes a polychrome efflorescence, and again a uniform tone—has been imitated with more or less success in modern work, and to obtain the greenish oxidation of the pieces found in tombs is more easy than to reproduce a patina which covers the bronze like the finest glaze. Professor del Nero shows a hundred pieces, large and small, that are admi-

rable in refinement of surface and color. His secret depends, of course, upon the alloys used and the subsequent « sweating » under heat, which seems to partly disintegrate the metals, again bringing to the surface streaks or flashes of one metal or another when such effects are desired. He uses the *cire perdue* process of casting, and has been remarkably efficient and adroit in his manipulation of moulds and wax. Some of his casts of live animals, such as lobsters, snakes, toads, etc., are wonderful to any one who knows the difficulties involved. In the reproduction of small antique statuettes of the type found at Pompeii oxidation by the use of acids shows excellent results.

the GLOBE.

NEWS OF ART.

A distinguished Italian craftsman who has done some interesting experimenting in castings and reproductions of ancient and modern work, his own sculpture included, is Angelo del Nero, who has a studio for the moment at the Windsor Arcade, Fifth avenue and Forty-sixth street, where he shows a number of recent accomplishments in the lost-wax process, in gold, silver, and fine bronze. Mr. del Nero was in this country some years ago, when we had occasion to speak of his work, and his present visit

is for the purpose of showing still more of his investigations along the same lines. Much of the work is the result of serious study and investigation, the metals used at the time away back in classical days, and he has here Tanagra pieces in which he has obtained the patina by oxidation, by dipping, by fire, by earth incrustations from burial, and in many other ways. There are different stages of efflorescence forced from combined alloys, and there are many reproductions of the same models showing the various alloys of copper, gold, silver, and tin. Combined with these there are original statues and decorative pieces which Mr. del Nero has fashioned himself and cast by his own peculiar processes, all of the liveliest interest and quite novel in result. The studio is well worth a visit.

the WORLD.

EXHIBITION OF BEAUTIFUL BRONZES.

Delicate Tonal Effects Secured by Sig. del Nero with Gold, Silver, Copper and Tin.

In his studio in the Windsor Arcade Sig. Angelo del Nero, a Roman sculptor, has on exhibition two hundred pieces in bronze, including reproductions of classical masterpieces and original works of art, of exceptional interest.

Signor del Nero was educated by his father, who was formerly President of the Academy of Music in Rome, to be a musician. He received a diploma for efficiency in this profession, but later abandoned music to study art under the tuition of Rauch, a painter, and finally he developed into an artist decorator.

In 1889 his attention was attracted to the possibilities of the picturesque in bronze sculpture. His first experimental piece, a small veiled Tanagra, met with signal success, when exhibited in his Studio in Rome (November 1889).

Signor del Nero was nominated officier d'Académie and a member of the Legion d'Honneur. His present exhibition is the result of sixteen years of experimental work in bronze antiquities the originals of which in some instances appear in the great museums of Rome, Paris, Berlin and London.

The show is instructive and educational in its scope, and cleverly illustrates what can be accomplished in decorative bronze objects in the tonal qualities of bronze sculpture and in castings from life.

One of the largest pieces shown is the experimental figure, « Fanum Fortunae, » from the original of Donatello di Ambrosio da Urbino, and is a beautiful and striking example of the Renaissance. The bit of drapery held by the figure and floating as if wafted by the wind heightens its effectiveness and lends charm to the subject.

Another graceful example shown is the Florentine-fired Patina. « Venus of the Esquiline, » representing a Graeco-Archaic maiden, reproduced in bronze by del Nero, and standing on a pedestal of antique paonazetto Roman marble. The figure is extremely graceful,

finely modelled and captivating in its symmetrical beauty.

« *Il Canto della Vita* » illustrates the application of silver in bronze ornamentation. As a model, the nephew of Signor del Nero posed for this figure, which represents an adolescent boy entering the flowery path of youth, with harp in left hand and right arm uplifted. The idea is to portray the Song of Life, when blossoming- In this the sculptor has succeeded admirably. The figure is an effective example of Signor del Nero's original work.

« *A Midsummer Night's Dream* » a shade combination of silver and copper, is a picturesque and original conception by the sculptor, and is cast in the form of a female figure holding a lamp and crowned with poppies. The shade of the lamp held by the figure is a poppy iridescent glass. There is grace in every curve of the exquisite figure of « *La Source*, » from the original electrical fountain, by del Nero.

In a « Graeco-Archaic War Messenger » and a « Small Bathing Aphrodite, » a picturesque variety of shades has been obtained after the combined alloys from the Japanese fire process. Original and gracefully posed is the figure of Aphrodite engaged in her toilet.

In the collection are various Roman coins statuettes and helmet and cistaes from excavations in Rome and taken from the famous Alessandro Castellani's collection of the Etruscan period.

Some of the works exhibited are loaned by Mrs. C. B. Alexander, Mrs. N. N. Hooper, Mrs. C. O. Skeer Mrs. H. S. Burrows, Mrs. G. R. Pier, Mrs. J. M. Cook and Miss Faith Moore. The exhibition will remain open from 10 A. M. until 5 P. M., and will continue until Saturday, April 30.

the MAIL.

Angelo del Nero is holding a studio exhibition in the Windsor Arcade of a remarkably interesting collection of bronze reproductions of famous antique art works.

Successful efforts have been made by this well-known Italian artist to obtain much of the charm, in form and color, of the originals. His collection is of more than passing importance. The exhibition will last a fortnight.

the EAGLE.

The fine and remarkable patinations in rich and varied colors, with which the sculptor and metal worker, Angelo del Nero, has succeeded in surfacing some modern bronzes, may be seen for two weeks at his studio in the Windsor Arcade, on Fifth avenue.

the NEW YORK TRIBUNE.

Signor del Nero will give a talk on « The composition of Bronzes and the Natural and Artificial Patinas on Bronze » at the National Arts Club, Nos. 37 and 39 West Thirty-fourth-st, to-morrow evening.

NEW YORK EVENING POST.

At the National Arts Club this evening Signor Angelo del Nero will give a talk on « The Composition of Bronzes and the Natural and Artificial Patinas on Bronze. »

the EAGLE.

Angelo del Nero, who has exhibited some remarkable patinations and color effects in bronzes of recent manufacture, will talk upon his work to-night before the National Arts Club.

THE GLOBE.

The season dies hard, and every now and then there is a little something in an art way that is offered. The latest is a collection of photographs of paintings by old masters of the Italian school at the galleries of the National Arts Club, which opened yesterday, one of the galleries being given up to portraits and the other to work of the Venetians. *To-night Sig. Angelo del Nero of Rome, a sculptor whose work has already received attention in this column, will give a talk on the composition of bronzes and the natural and artificial patinas on bronze, a subject of which he has made a deep and scientific study, with results of a distinguished nature.*

the MAIL.

Mr. Angelo del Nero interested a National Arts Club audience this week in a talk on the Composition of Bronzes, and the Natural and Artificial Patinas in Bronze.

the NEW YORK HERALD.

Last Wednesday evening Signor Angelo del Nero, of Rome, gave an interesting talk on the « Composition of Natural and Artificial Patinas on Bronze » in the gallery of the National Arts Club, No, 37 West Thirty-fourth street.

VOGUE.

On Wednesday of last week, Mr. Angelo del Nero, of Rome, lectured at the National Arts Club, New York City, on the Composition of Natural and Artificial Patinas on Bronze.

the NEW YORK WORLD.

At the National Arts Club Signor Angelo del Nero, of Rome, gave an interesting lecture on the composition of bronzes, and the natural and artificial patinas on bronze, on Wednesday evening.

the NEW YORK TIMES.

A musicale and reception will be given this afternoon and evening by the Woman's Club of New York at its clubhouse, 9 East Forty-sixth Street, from 4 to 10 o'clock. This club has as its patronesses, who are also members, a long list of fashionable women, and the reception will be well attended. In addition to an attractive musical programme, there is also to be an exhibition of paintings, bronzes, and handwoven textiles.

The collection of bronzes represents the work of Angelo del Nero and some beautiful textiles woven by hand in del Nero's studio in Italy, are also to be on view, as a collection of water colors by various Italian artists.

the NEW YORK TRIBUNE.

WOMAN'S CLUB ENTERTAINMENT.

A reception, art exhibition and musical were given yesterday afternoon by the Woman's Club of New-York at its clubhouse, No. 9 West Forty-sixth-st.

A collection of original bronzes and reproductions from the antique, by Angelo del Nero was exhibited.

the NEW YORK HERALD.

June 1894.

RECEIVED BY KING HUMBERT.

(From our special correspondent).

ROME, June 11. — The King and Queen have recently received in private audience Cavaliere del Nero,

Special Real Commissioner of Fine Arts and Vice-President of the international Jury on Fine Arts at the World's Fair.

Cavaliere del Nero presented the Queen with a splendid album containing a collection of sixty-eight platinum photographs taken by Mr H. D. Higinbotham, the son of the President of the Exposition, illustrating the interior of the Fine Art Galleries of the Italian Section, and the most picturesque sites and buildings in the Fair Grounds, together with a special edition of Appleton's *Art of the World* and Barrie's *Art and Architecture*, in which publications the Cavaliere del Nero collaborated. Queen Margherita was charmed with the gift and again expressed her sympathy with the Americans.

Cavaliere del Nero presented King Humbert with a special edition of Bryan Taylor's *Art and Artists of All Nations*, the Fine Art Publishing Company's *Famous Paintings of the World*, the Rand McNally *Columbian Exposition Album*, together with a collection of photographs illustrating the galleries of the Italian Art Section. The King, with his usual exquisite courtesy, expressed his appreciation of the gift and was much interested in the biographical sketches of the executive officers of the great Fair.

His Majesty warmly applauded Signor del Nero's idea of founding in Rome a « Salon » of picture and sculpture, and accorded his high patronage to the enterprise.

Magdeburgische Zeitung.

Morgen-Ausgabe.
N. 633.

Mittwoch, 14 December.
1898.

Bademecum.

Von Agnes Harder.
(Nachdruck verboten.)

III.

Römische Atelierbesuche.

Skulptur, Malerei — fehlt dem modernen Menschen noch ein Drittes: das Kunstgewerbe. Ich hätte nie geglaubt, daß ich das in Rom vertreten finden würde, noch dazu von einem echten Römer. Ich nehme hier die Fabrication von Korallen, Schildpatt und Mosaiken aus, die auf die Fremden berechnet ist, auch Alles, was auf die Kirchen und ihre Ausschmückung verwandt wird, also natürlich auch Kunstgewerbe ist. Aber Leistungen, die sich auf die Ausschmückung des eigenen Heims beziehen, findet man in Süditalien und Rom fast gar nicht. Wohnlichkeit ist hier ein unbekannter Begriff, und das Hohenzollernkaufhaus nach Rom verpflanzt, würde sehr schlechte Geschäfte machen. Italien ist nur in Bezug auf seine Besucher international, sonst ist es national bis zur Unkenntniß. In den civilisirten Ländern beherrschen jetzt Gallégläser, Wedgewoodfrieze, kopenhagener Porzellan und holländische und deutsche Fayencen ganz gleichmäßig den Markt. In Italien kennt man nur die einheimischen Producte nach den einheimischen guten, alten Zeichnungen. Keine Mode, das war, ist und wird sein. Als ich zum ersten Mal von dem Atelier del Nero hörte, rühmte man wunderbare Gläser, die der Künstler aus Amerika mitgebracht hätte. Ich fand — Tiffany-Gläser und Schalen, wie sie bei uns in das Schaufenster einer jeden besseren Glashandlung gehören. Aber sonst war mir das Atelier del Neros eine sehr angenehme Ueberraschung. Der Künstler gehört einer alten etruskischen Adelsfamilie an, in der der Stolz auf die Heimat wohl mit einer guten Tradition in Kunstsachen vererbt wurde, denn del Nero besitzt noch eine echte, liebe kleine Madonna von Rafael und einen himmlischen Botticelli, eine von diesen rührend traurigen Madonnen, den Engel und St. Johannes

daneben schon im Stil der besten Zeit des Meisters. Dieß alten Familien leben fern von allem Fremdenverkehr, sonst besäße del Nero den Botticelli wohl nicht mehr. Sein künstlerisches Talent ist auch so national wie möglich und ging anfangs wohl nur auf eine möglichst naturgetreue Nachahmung der antiken Bronzen, vor Allem der unübertrefflich schönen alten Pattina. Jahre des Forschens, in denen del Nero die Erde von Pompeji und Herculaneum auf ihre chemischen Bestandtheile untersuchte, um zu wissen, welcher Grad der Zusammensetzung hier den grünen, dort den blauen Ton ergab, Jahre der Versuche, schließlich in einer eigenen Gießerei. Das Geheimniß ist gelöst, ist aber nun Geheimniß seines Erfinders geworden. Von den zierlichen kleinen Bronzen an bis zu den lebensgroßen giebt del Nero Reproductionen in überraschender Wahrheit, in jedem feinen Uebergangston, in den verschiedensten Schattirungen. Amerika ist hauptsächlich Absatzgebiet. Dort erlauben sich Sammlungen den Luxus der Bronze, wo wir mit Gyps zufrieden sein müssen.

Vielleicht hat die Nothwendigkeit, den Bronzen einen Hintergrund zu geben, del Nero zu der Nachahmung alter Stoffe geführt. Vielleicht auch nur sein fallensicheres Auge, das auf dem großen Trödelmarkte Roms jedes werthvolle Stück findet, auch wenn es nur noch einen Schatten der alten Farbenpracht hat. Aber dann holt der Künstler Farbe und Zeichnung wie durch Instinct aus dem Faden wieder hervor und seine Weber bilden nach, was vor Jahrhunderten vorgebildet war, aus kleinen Stücken zusammengesetzte Handarbeit, die wie ein Kunstwerk wird. So entsteht neuer genuesischer Sammt, alte Muster aus den venetianischen Palästen, Tapetenstoffe aus den stolzen Villen, die jetzt wie Leichen in den Särgen ihrer Gärten liegen. Und auch diese wiedergeborenen Stoffe wandern hauptsächlich nach Amerika, weil Europa zu arm für sie ist. Die Preise, 20 bis 30 Lire für das Meter, sind freilich nicht so hoch, nur können sie nicht unter Stücken von 100 Metern abgegeben werden, da sie immer zugleich auch im alten Sinne als Tapeten gedacht sind. Aus dem aber, was von den alten Brocaten und Stiäereien nicht mehr zu verwenden ist, setzt del Nero Wappen zusammen, Decorationsstücke für die Dollarkönige drüben, in Farben und Formen des Leben sprühenden cinquecento, nur mit einem bleichen Hauch der Vergänglichkeit darüber.

Das ist römisches Kunstgewerbe. Es zehrt noch, wie Alles in Rom, von einer zu reichen, und darum auf diesen Gebieten nicht zu erschöpfenden Vergangenheit.

LE BULLETIN DE L'ART ANCIEN ET MODERNE.

Paris, 20 Janvier 1900.

CORRESPONDENCE DE ROME.

Exposition de M. Angelo del Nero

L'exposition d'atelier que M. Angelo del Nero vient d'ouvrir à Rome est encore une primeur, car il s'agit de la reproduction des chefs-d'œuvre en bronze de la Renaissance et de leurs superbes patines, d'après un procédé par lequel il obtient toute la gamme harmonieuse des bronzes qui peuplent surtout les musées de Florence ; tels sont, entre autres : l'*Enfant riant* et le *David*, de Donatello ; le *Persée*, de Benvenuto ; le *David*, de Verrocchio ; une tête de Raphaël, et plusieurs autres.

Une attrayante nouveauté de cette résurrection de bronzes classiques est la reproduction d'après le calque pris, non sans beaucoup de peine, sur l'original, d'une charmante statuette de femme, de 1^m30 de hauteur, remontant à la fin du Cinquecento, dont elle possède tout le cachet.

C'est l'œuvre peu connue du maestro Donnino di Ambrosio da Urbino, qui l'exécuta sur commande pour la ville de Fano, vers la fin du XVI^e siècle. C'est une femme nue, se tenant debout sur une sphère dans une pose gracieuse, le cou élané et la tête relevée ; elle tient dans ses mains les deux extrémités d'une légère draperie flottante que le vent gonfle à la façon d'une voile, et qui lui fait auréole. La légende populaire appela ce petit chef-d'œuvre d'ingénuité : *La fortuna del Mare*. La fonte de la statue n'est pas moins réussie que la draperie exécutée en cuivre battu ; on a même obtenu la légère patine

verdâtre sous laquelle transparait le ton sombre et luisant du bronze, comme dans l'original.

Une collection intéressante de vases, de coupes et de coffrets, reproduits en argent repoussé et ciselé, résume par des exemples l'évolution de l'art indigène dans ces objets à travers les siècles, depuis le gobelet primitif en terre cuite, jusqu'aux coupes à olives de Boscoreale, et depuis la chasse byzantine en cuivre doré, les petits coffrets en fer et en or du XV^e et du XVI^e siècle jusqu'aux porte-bijoux en argent du XVII^e et du XVIII^e siècle, puis du premier Empire.

M. del Nero a décoré les deux ateliers avec une harmonie de couleurs très sobre en même temps que très recherchée dans son ensemble ; sur un fond de damas grenat et de vieilles tapisseries flamandes, les statues et les bustes reposant sur des chapiteaux et des colonnes de marbres anciens, produisent un effet des plus saisissants.

LE BULLETIN DE L'ART ANCIEN ET MODERNE.

Paris, 5 Janvier 1901.

A ROME.

M. Angelo del Nero vient d'ouvrir à Rome, dans son atelier, la *sixième exposition* de ses reproductions et de ses bronzes originaux.

Il poursuit sa curieuse série, commencée en 1890 avec ses patines *grecques* et *romaines*, et continuée depuis avec ses patines *campaniennes*, *étrusques* et *byzantines* et ses bronzes de la *Renaissance*.

*Copia della lettera del Prof. Cav. Uff. Giacomo Del
Torre Vice-Preside e Professore di Chimica nel R. Istituto
Tecnico di Roma.*

Roma 7 Gennaio 1901



R. ISTITUTO TECNICO DI ROMA

LABORATORIO DI CHIMICA

Egregio Sig. Angelo del Nero.

Roma.

Sento con vero piacere che ella è rimasta pienamente soddisfatta dei risultati ottenuti dalle esperienze e dagli studi che ella ha intrapreso in questo laboratorio allo scopo di perfezionare i metodi di decorazione dei bronzi artistici. Il felice esito di tali studi è degno premio della solerzia e del vivo interesse con cui ella attende a tutto ciò che può far progredire l'arte sua prediletta.

Gradisca i sensi della massima considerazione dal

suo devotissimo

G. DEL TORRE

LE BULLETIN DE L'ART ANCIEN ET MODERNE.

Paris, Samedi 9 Février 1901.

CORRESPONDANCE DE ROME.

Exposition d'atelier de M. Angelo del Nero

Vous avez annoncé, dans un de vos derniers numéros, cette intéressante exposition sur laquelle je vous envoie quelques détails, après une visite à l'atelier de M. del Nero, dont les études et les essais n'ont été interrompus, cette année, que par un séjour à Paris, où l'appelaient ses fonctions de juré à l'Exposition universelle.

Cet artiste excelle dans la façon de présenter ses œuvres : des salles tendues de brocatelle de Florence à desins rouge foncé sur fond vieil or, ou de velours de Gênes d'un vert sombre à reflets mordorés, servent de cadre aux bronzes polychromes gracieusement disposés ici et là.

Tour à tour musicien, écrivain d'art et conférencier, puis décorateur en marbre et en bois sculpté, Angelo del Nero se fit tisserand pour reproduire les velours et les brocarts Renaissance de Gênes et de Venise, enfin il aborda les arts du métal.

Quelques mois passés dans le laboratoire de chimie du Royal institut technique lui ont révélé une riche palette de colorations dont il s'est servi pour décorer ses bustes et ses statues de bronze : il a obtenu ainsi des effets surprenants. C'est ainsi qu'il nous présente six états

d'une réduction du *Dyonisos* de bronze, retrouvé dans le Tibre et faisant partie aujourd'hui du Musée National des Thermes, montrant les phases par lesquelles l'œuvre dut passer pour se parer d'une curieuse patine possédant toutes les irisations de l'arc-en-ciel telles que nous les admirons sur les fragments de verreries découverts dans les fouilles romaines. Le même exemple est fourni par des réductions de la *Vénus genitrix*.

Quatre sujets classiques, la *Vénus Esquiline*, le *Spinario* du Capitole, l'*Aphrodite accroupie* et la *Vénus Anadyomène* du Vatican, sont coulés en quatre alliages différents de bronze, grandeur des originaux, et exposés sur des socles d'africano, de cipollino, de pavonazzetto et de giallo antico qui en rehaussent encore l'éclat.

Je voudrais pouvoir vous détailler aussi le pittoresque fouillis d'élégantes tanagras, de bustes étrusques, de statuettes gréco-romaines, insister sur un essai de reconstitution, tenté par M. del Nero, d'une statue de *Renommée*, d'après un fragment en marbre (torse de femme drapée assise) provenant de la campagne romaine ; je voudrais vous décrire deux des compositions du sculpteur, une *Aphrodite à la toilette* et une *Veilleuse*, toutes deux fort séduisantes et représentant d'excellents spécimens de cet art précieux qu'on tente depuis quelques années de remettre à la mode.

Mais ma correspondance est déjà trop longue et je me vois contraint de la terminer, car trop nombreuses et trop diverses sont les œuvres réunies ici pour que je puisse, dans les quelques signes que vous voulez bien me réserver, les passer même brièvement en revue.

AVANTI!

Roma, 15 Dicembre 1901.

ESPOSIZIONE DI BRONZI D'ARTE.

Angelo del Nero, un artista genialissimo, ha esposto nel suo studio di via Babuino oltre a cento saggi di esperimento di fusioni ne' vari metalli e di patine chimiche per interrimento, per immersione, per ossidazione atmosferica, per reazione e per esalazione.

I saggi del del Nero, nei quali il pittorico si sposa mirabilmente alla scultura in bronzo, si dividono in riproduzioni e in opere originali, riproduzioni di capolavori dell'arte classica ed opere originali di un gusto squisito, filiazione esse pure del gran ceppo classico greco e romano. Tra le riproduzioni è veramente maravigliosa — nè l'epiteto è qui esagerato — quella del famoso gruppo in marmo dei « *Lottatori* » che è uno dei più belli ornamenti della Galleria degli Uffizi di Firenze: maraviglioso non solo pel colore della patina, che non potrebbe essere più felice, ma anche per la esecuzione tecnica. Tra le migliori riproduzioni notiamo anche quella della testa alata di *Hypnos* (che si ammira nel Museo Britannico di Londra), della testa di *Venere dell'Acropoli* (che trovasi nel Museo di Vienna), dello *Spinario* del Campidoglio, *David* del Verocchio e del *Mercurio* di Atene. Quanto alle opere originali, si fa specialmente ammirare una *Nike* a colori diversi, la quale ci fa fede tanto del gusto estetico del del Nero, quanto del suo valore tecnico. La mostra è dunque riuscitissima e non può non interessare quanti hanno intelletto di arte.

THE NEW YORK HERALD.

Paris, 16 December 1901.

*Professor del Nero's Annual Private View in his
Studio of Art Bronzes.*

ROMAN SOCIETY PRESENT

(Special To The Herald)

ROME, Sunday.—To-day Professor del Nero gave his annual private view of *art bronzes* and *patina bronzes* in his studio.

The view was attended by most of the prominent artistic, literary and diplomatic personalities now in Rome.

LA TRIBUNA.

Roma, 16 Decembre 1901.

L'ARTE NEI METALLI.

Il professor Angelo del Nero ha fatto oggi nel suo studio una esposizione di alcuni saggi dei suoi esperimenti di fusione dei varii metalli, e delle patine chimiche da

lui ottenute per interramento, immersione, ossidazione atmosferica, reazione ed esalazione.

Suo scopo è raggiungere l'effetto pittorico nella scultura in bronzo, e la esposizione ha dimostrato che egli sa giungerlo in più modi attraenti.

Ma anche per la composizione delle miscele metalliche e pel risultato ottenuto nella loro fusione, i suoi esperimenti possono divenire molto utili; poichè questa base tecnica dell'arte plastica è oggi molto trascurata fra noi, ed è trattata il più spesso empiricamente, senza tener conto dalle nuove risorse che si possono trarre dalle nuove scoperte scientifiche, sia per bene imitare certe applicazioni antiche di cui si è perduto il segreto, sia per dare alla nostra produzione artistica un carattere d'assoluta novità.

LA CAPITALE.

Roma, 17 Dicembre 1901.

ESPOSIZIONE DI BRONZI D'ARTE.

Nel suo studio elegante di via del Babuino, l'artista genialissimo Angelo del Nero ha esposto oltre a cento saggi di esperimento di fusione nei varii metalli e di patine chimiche per interramento, per immersione, ossidazione atmosferica, per reazione e per esalazione.

Questi saggi, nei quali mirabilmente il pittorico si sposa alla scultura, si dividono in riproduzioni di capolavori dell'arte classica e in opere originali. Tra le ripro-

duzioni notiamo quelle del gruppo « *I Lottatori* », della testa alata di *Hypnos*, della testa di « *Venere dell'Acropoli* », dello « *Spinario* » del Campidoglio, del « *David* » del Verocchio e del « *Mercurio* » di Atene, veramente belle. Quanto alle opere originali, si fa ammirare in ispecial modo una *Nike* a varii colori, la quale ci fa fede del gusto estetico e del valore tecnico di del Nero, uno di quegli artisti che tutto tentano e in tutto riescono, perchè dotati non solo d'ingegno, ma di una forza di volontà veramente ferrea.

the ITALIAN REVIEW.

AN ART-STUDIO IN ROME.

The sensation of pleasure experienced in the contemplation of bronzes is frequently greater than that felt in the study of marbles of equal artistic importance, and the reason is not far to seek; in the consideration of the bronzes the joy in form is complemented and heightened by the joy in colour, the æsthetic sense is fed from two sources.

The colour of ancient bronzes is seldom or never a part of their original perfection, but an acquired beauty; the *patina nobilis*, or surface-change, superinduced by atmospheric or other influences, is due to the hand of the great colourist Time, an artist who works slowly, but attains with his centuries of patient labour ideal perfection. The quality, character and colour of the patina varies

according to the climate and the soil of the place where the bronze has been preserved, so that different districts of Italy have each their special patina, at once recognisable by a trained eye. It is some time since the reproduction of ancient bronzes, as far as the casting is concerned, was brought to great perfection, mainly owing to the *cire perdue* process; but until quite recently it was supposed that nothing but time could give the toning of patina which should make a reproduction exactly resemble in colour and effect the antique original. It has been reserved for a Roman artist, Signor Angelo del Nero, to reproduce for us the tints of time, the colouring of centuries, to re-create the antique in exact counterpart of form and hue, and to give us new works of art that in colour at least may compete with the masterpieces of time, the artist's aim, alike in reproductions and in originals, being to fuse into one æsthetic sensation the form-fascination of sculpture, and the colour-charm of painting. To obtain the marvellous richness of tone which characterizes his patinas, Signor del Nero has grudged no labour, and has tried many experiments, among them that of melting and analysing fragments of ancient bronzes, to discover, if possible, the composition of antique fusions. His methods of colouring vary according to the quality of patina required, the acid bath and atmospheric oxidation being the processes most frequently adopted, but he occasionally resorts to burial in the ground for three or four months, to obtain those incrustations so highly prized in ancient bronzes. A visit to Signor del Nero's studio in Rome at 99, Vía del Babuino, is productive of the highest, interest and artistic pleasure. The different qualities of

patina are admirably exhibited in a series of four reproductions of the « Narcissus » of the Naples Museum, the first being coloured like the original, the three others with the patinas of Rome, Florence and Herculaneum respectively. The « Venus of the Esquiline » (the marble original was found on the Esquiline in 1885) has an Etruscan patina, copied from an Etruscan original, and obtained by burial, after the treatment with acids.

Another most interesting study is a second series of reproductions (reduced) of the « Dionysos » of the Museo Nazionale (found in the Tiber about 1890), showing the various stages in the obtaining of a beautiful iridescent patina, resembling the rainbow hues of the ancient glass found in tombs and excavations. The marvellous accuracy of Signor del Nero's modelling should likewise be noted; the minuteness and extreme care in the execution of his reproductions is worthy of all praise. Among the original castings from the artist's hand is especially noteworthy a « Nike, » remarkable for classic elegance of design as well as for beauty of colouring. The effect of these works is greatly heightened by their surroundings; Signor del Nero perfectly understands the art of setting off his creations to the greatest advantage, and the beautiful colours of the bronzes look doubly beautiful on their background of red and gold florentine brocade, or of dark-green Genoa velvet with golden lights. Signor del Nero's works are widely known and fully appreciated in Europe and America; for the last twenty-five years no one of the great Exhibitions has been without the famous bronzes, and their creator's great reputation as an artist and art-critic has caused him to

be frequently chosen on juries and committees for the awarding of prizes for art competitions. In connection with the Louisiana-Purchase Exhibition to be held in St-Louis in 1904, Signor del Nero was commissioned in company with the American Consul General to present to the Minister of Agriculture the Vice-President of the Exhibition, and invite the participation of Italy; at the request of the Minister, Signor del Nero has drawn up a Memorial respecting the Exhibition, setting forth the practical benefits which would accrue to Italy from co-operation in this great International Competition. Signor del Nero also conveyed to the President of the International Art Club (« Circolo Artistico ») an invitation for Italian sculptors and painters to send their works to the St. Louis Exhibition. The invitation was received with enthusiasm, and it may be confidently expected that Italian artists will largely avail themselves of the opportunity thus courteously offered them of upholding ancient traditions of preeminence in Art.

L'ADIGE.

Verona, 19 Dicembre 1901.

Gli italiani i quali un tempo facevano l'arte per l'arte e che, così facendo, acquistarono una supremazia che nessun altro popolo potè competer loro, sfruttano oggi la loro rinomanza e attingendo temi, soggetti e toni alla vena inesauribile di tesori artistici lasciati dai loro predecessori, fanno l'arte per il commercio sì che essi può dirsi che vivano in arte con le rendite di quel capitale che ereditarono dai loro padri.

A dare un'idea di quanto sia oggi in voga l'arte, basti dire che la nostra importazione negli Stati Uniti d'America, di lavori artistici commerciali i quali per lo più riproducono opere antiche, cresce nella vertiginosa misura di un milione di lire all'anno.

Ma disgraziatamente la maggioranza di coloro che si dedicano a tal genere di arte è costituita da speculatori che si studiano di produrre bene, ond'è che negli ultimi anni l'America ha molto efficacemente iniziata una specie di concorrenza all'Italia tentando specialmente di fabbricare dei bronzi che non subiscano le ossidazioni atmosferiche proprie del clima americano, come le subiscono quelli che le vengono dal nostro paese.

Ciò ebbe a rilevare l'ègregio artista romano cav. del Nero quando, come lo scorso anno a Parigi, così vari anni addietro, fu degno rappresentante dell'Italia all'Esposizione di Chicago.

E dandosi a tutt'uomo e con intelletto di artista vero e serio a studiare la natura chimica delle alterazioni che subiscono i bronzi di diverse leghe lasciati per un certo tempo esposti al clima americano, ha poi cercato i reagenti capaci di impedire le alterazioni stesse e con l'impiego di essi è riuscito ad ottenere delle patine meravigliose che mantengono intatto il bronzo, lasciandone trasparire il colore naturale.

Stamane appunto aprendo le sale del suo studio alle notabilità romane e alla colonia straniera egli ha spiegato tali sue invenzioni con quel simpatico fervore che dà solo l'entusiasmo per l'arte e la convinzione profonda di ciò che si dice.

È assai curioso vedere schierati innanzi a sè i progressi gradualmente i quali egli è giunto ad ottenere le più belle patine. Mostrò tra le altre una serie di tredici statuettine di bronzo disposte in due vetrine, che il

del Nero chiama *la sua tavolozza* perchè riassumono i tredici diversi gradi di colore conferiti al bronzo da tredici qualità diverse di patine, successivamente ottenute. Poichè due sono gli scopi che si propose il del Nero nei suoi studi: Trovare delle patine di una tale sottigliezza che lascino apparire il colore naturale delle diverse leghe di bronzi; e che le patine sieno chimicamente così composte da impedire l'alterazione dei bronzi.

E per l'onore del nostro paese pare che egli sia riuscito in entrambi gli scopi.

FANFULLA DELLA DOMENICA.

Roma, 22 Dicembre 1901.

ARTE.

Il professore Angelo del Nero, un bel tipo romano di gentiluomo e d'artista, ha esposto oltre a cento saggi di alcuni suoi esperimenti di fusione nei vari metalli o di patine chimiche per interrimento, per immersione, per ossidazione atmosferica, per reazione e per esalazione, riuscendo pienamente nel suo intento di disporre l'effetto pittorico alla scultura in bronzo. I saggi del del Nero, veramente mirabili, si dividono in riproduzioni di capolavori dell'arte classica e in opere originali, filiazioni esse pure del gran ceppo classico greco e romano. Fra le riproduzioni spiccano quelle del famoso gruppo in marmo « *I Lottatori* » (che è uno dei più belli ornamenti della Galleria degli Uffizi di Firenze), della testa alata di « *Hypnos* » (che si ammira nel Museo Britannico di Londra), della testa di « *Venere dell'Acropoli* » (che trovasi nel Museo di Vienna), dello « *Spinario* »

del Campidoglio, del « *David* » del Verocchio e del « *Mercurio* » di Atene. Delle opere originali si fa specialmente ammirare una *Nike* a colori diversi, la quale ci fa fede tanto del gusto estetico del del Nero quanto della sua valentia tecnica. La interessantissima mostra è stata visitata in questi giorni da una infinità di artisti, di critici d'arte e d'intelligenti, che hanno avuto per il genialissimo artista le più schiette e le più calorose parole di lode.

LA VOCE DELLA VERITÀ.

Roma, 22-23 Dicembre 1901.

NOTE D'ARTE.

Nel suo studio in via del Babuino il prof. cav. Angelo del Nero fece ierl'altro l'esposizione di alcuni saggi dei suoi esperimenti di fusione nei vari metalli — e di patine chimiche ottenute per interrimento, immersione, ossidazione atmosferica, reazione ed esalazione — nelle sue ricerche del pittorico nella scultura in bronzo. Gli esperimenti, perfettamente riusciti, vennero meritamente apprezzati dagli intervenuti che ammirarono nei varii oggetti metallici tanto le antiche applicazioni artistiche e chimiche, quanto le moderne novità plastiche. Tra le riproduzioni d'arte classica notansi la testa di « *Venere dell'Acropoli* », lo « *Spinario* capitolino, il « *Mercurio* » di Atene, i *Lottatori*, il *David* ed altri; tra le opere originali è una « *Nike* » a varii colori che atteste il valore e il gusto artistico del prof. del Nero-

LE BULLETIN DE L'ART ANCIEN ET MODERNE.

Paris, 4 Janvier 1902.

Comme il en a l'habitude chaque année, le sculpteur Angelo del Nero convie les amateurs à venir visiter, dans son atelier, l'exposition de ses nouvelles œuvres et de ses découvertes récentes; nul doute que cette petite solennité artistique ne reçoive un accueil semblable à celui des années précédentes.

IL TRAVASO DELLE IDEE.

Roma, 6-7 Gennaio 1902.

Il prof. Angelo del Nero è un lavoratore modesto, ma coscienzioso che sa mirabilmente accoppiare il gusto artistico, raffinato alla scienza assimilatrice; e la seria, interessantissima esposizione di opere che abbiamo potuto ammirare nel suo studio di via del Babuino ne è prova eloquentissima ed incoraggiante.

Il prof. del Nero si è proposto il raggiungimento di taluni effetti pittorici nella scultura in bronzo e vi è pienamente riuscito con la fusione di vari metalli su cui si stendono patine chimiche ottenute per immersione, per interrimento, reazione, esalazione e ossidazione atmosferica.

I modelli delle più celebrate sculture rinvenute negli scavi di questi ultimi anni, nonchè quelle dei maestri dell'arte medioevale si trovano nello studio del Nero, riprodotti in numerosi esemplari, uno più bello dell'altro sui quali l'azione del tempo apparisce esercitata con un effetto davvero sorprendente.

Invece è il prof. del Nero che si è sostituito in certo modo al tempo domandando alla scienza per conto dell'arte, l'ausilio di certi segreti che ormai possono dirsi preziosi, dacchè la differenza tra i bronzi antichi di duemila anni a quelli modernissimi, quasi più non esiste.

E per giungere a tali risultati occorre appunto trovare chi — come il del Nero — avesse innato gusto d'arte e insieme desiderio di dar vita ad una produzione eletta che segna un progresso notevolissimo e che è degna della migliore fortuna.

A queste parole non dobbiamo aggiungere che un consiglio pei nostri lettori: salire allo studio del Nero e rendersi conto, *de visu*, di quanto abbiamo fugacemente accennato.

LA TRIBUNA.

Roma, 8 Maggio 1902.

I « PRIX DE ROME » A VILLA MEDICI.

I lavori esposti occupano tre sale. Fra i valorosi giovani ha senz'alcun dubbio la palma il Segoffin che nelle sue sculture rivela non solo robustezza di meditati concetti, ma altresì vigoria di plastica ed efficacia di espressione. Belle le sue opere minori: potente, malgrado quanto ha di incompleto, il gruppo: *L'uomo e la miseria umana*: energico e vivo il ritratto dell'ambasciatore Barrère, a cui un artista Romano, Angelo del Nero, ha voluto assicurare tutta la perfezione di una fusione che non teme confronti con i celebrati bronzi del Thiebaut.

LA TRIBUNA.

Roma, 7 Aprile 1903.

ARTE DECORATIVA.

Nel suo studio, ricco di bronzi dalle forme classiche, la cui bellezza è accresciuta dalla sapienza delle patine

in cui egli è maestro, il professor del Nero espone il modello di una fontana che alla grazia delle linee unisce la genialità della trovata. Da una elegante combinazione di ninfee, animate da tre figurine femminili, intorno a cui l'acqua spruzza e scherza in zampilli ed in pioggia, egli ha tratto partito per far servire la fontana all'illuminazione adattandovi lampadine elettriche, abilmente dissimulate.

È questo della luce nuova uno dei temi che più s'impongono all'arte decorativa, ed in cui è ancora raro che si riesca felicemente. Ora il professor del Nero ha mostrato con questa fontana di comprenderne esattamente l'indole e di sapere esprimerla esteticamente. Tradotta in marmi ed in bronzo secondo l'intenzione dell'autore l'effetto ne sarà infatti certamente delizioso.

LA TRIBUNA.

Roma, 20 Giugno 1903.

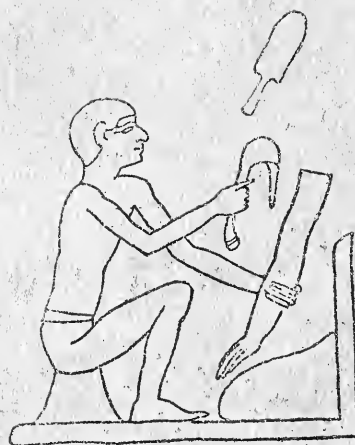
GLI ACQUISTI ALLA MOSTRA DI VENEZIA.

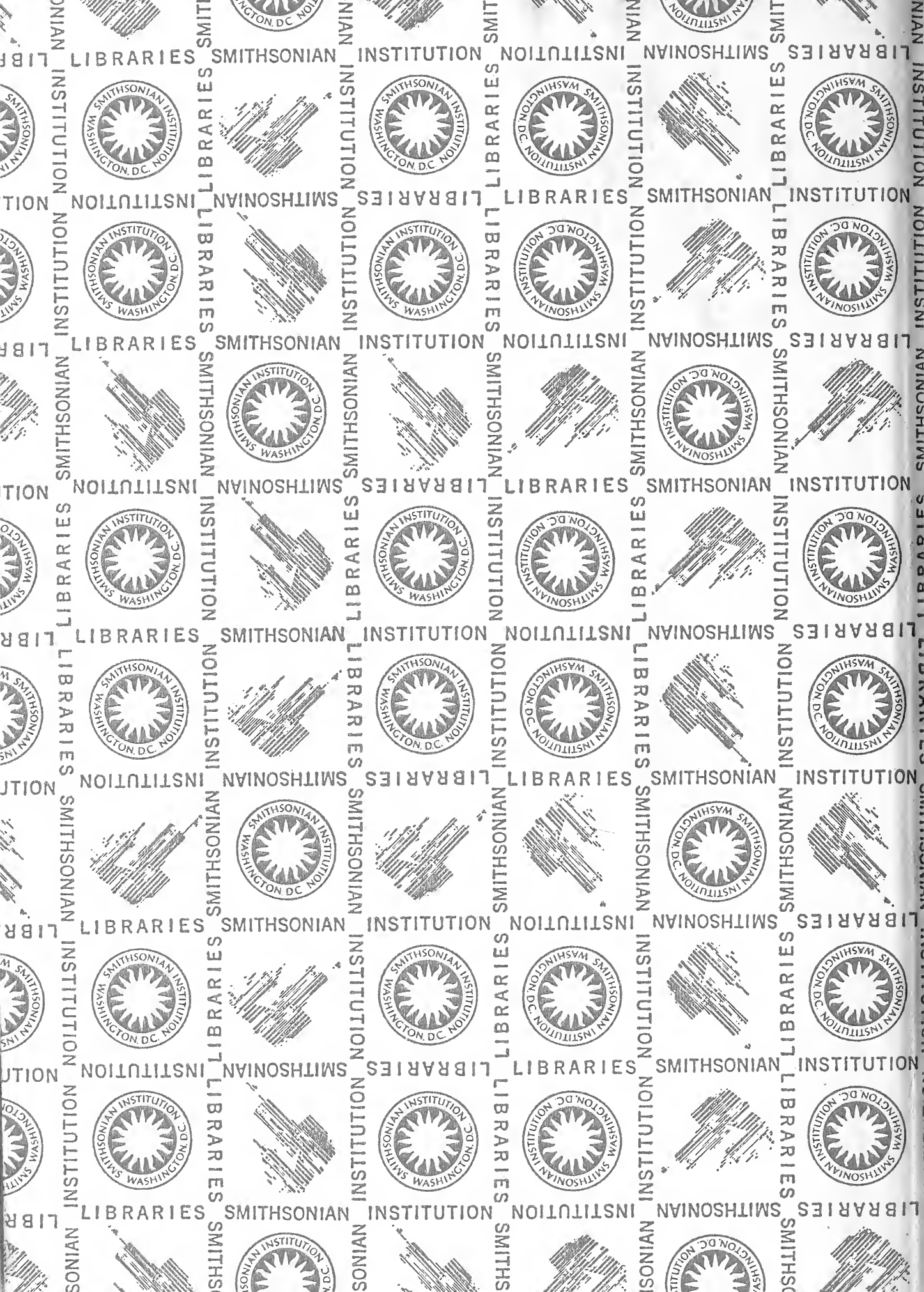
Un atto di giustizia è stato compiuto acquistando il *Papiniano* di Pietro Canonica. Si tratta del bozzetto che, or sono tre anni, l'insigne scultore torinese inviò al concorso per il Palazzo di Giustizia. Il bozzetto fu giudicato allora dai migliori critici — e fra gli altri dal nostro *Italico* come il più ispirato e felice fra quelli presentati su questo soggetto. Naturalmente... non fu prescelto. Onore che, con il Canonica, divisero in quel concorso

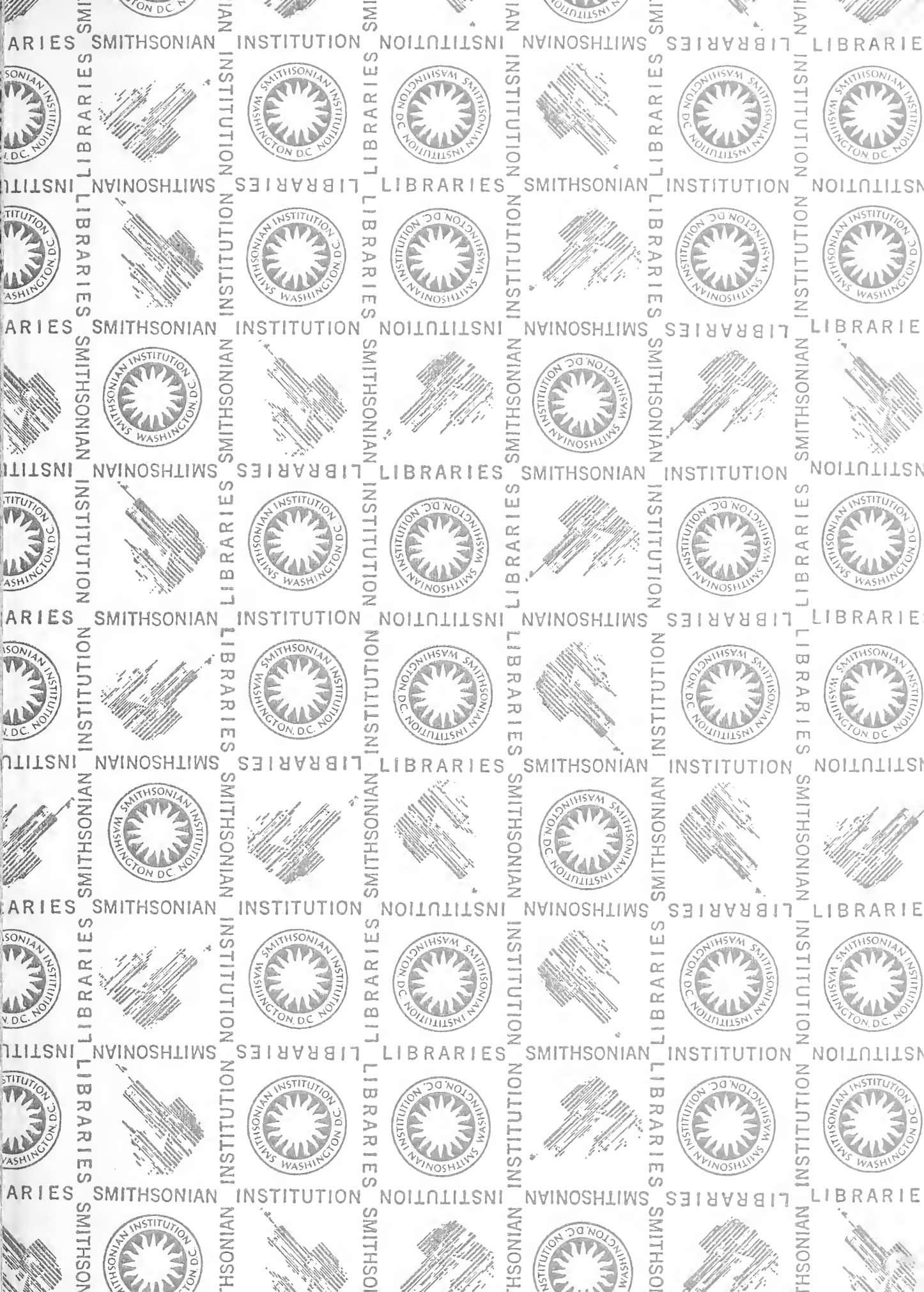
altri valentissimi, come Davide Calandra e Arnaldo Zocchi! Misteri dei concorsi! Ma il bel bozzetto — *maestrevolmente tradotto in bronzo da Angelo del Nero, che ne curò la lega, la fusione, la patina* — rimarrà a Venezia testimonio di una pensosa, severa ispirazione classica, interpretata da una forte *stecca* moderna.

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